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# record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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## TONY PARENTI'S STORY: THE YEARS IN NEW YORK

1928/1950

as told to Frank Gillis and Roy Morser







## RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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ERNIE SMITH.



Meeting of "THE SYNDICATE" at the "INSTITUTE OF JAZZ  
STUDIES" in New York City - May 7, 1960. (Reading from left  
to right)  
BOTTOM ROW:  
Frank Driggs, Anthony Rotante, Carl Kendziora and Perry Armagnac  
TOP ROW:  
Harold Flakser, Bob Colton, Marshall Stearns, Mike Zaccagnino,  
Mike Lipskin, Len Kunststadt, Dick Holbrook, Dick Du Page and  
Frank Kelly.

## TONY PARENTI



### An Institution

"Tony Parenti is a pioneer, purist and "classicist" with pains-  
taking MUSICAL EDUCATION. His clarinet and name is known  
throughout the world."

... Alan B. Citron (Florida Sun - 1953)

"Tony Parenti is playing the best clarinet to be heard in N. Y. C."

... Bob Aurthur (The Jazz Record)

"Parenti, the Master of RAGTIME EXECUTION."

... Virgil Thomson (New York Herald Tribune)

"Tony Parenti whose name is familiar to anyone who has read  
or heard about the history of JAZZ."

... Ria A. Niccoli (Down Beat)

"Parenti, one of the finest clarinetists in the business."

... Rocky Clark (Listening Post, Bridgeport,  
Conn.)

"I can't say too often that I rate Parenti WITH THE BEST."

... Paul Edward Miller (Year Book of Music)

"Parenti has the most fluid tone and an undoubted command of  
the idiom; as a clarinetist, he has hardly received HIS DUE."

... Melody Maker.

"Mr. Parenti, an unassuming, gracious and extremely skillful  
New Orleans clarinetist who has received far less than his due  
during the more than THIRTY YEARS that he has been active,  
plays with impressive warmth, authority and sensitivity. His tone,  
in both upper and lower registers, is full and clean. His attack is  
precise and firmly projected. He is a jazz musician with an  
unusually THOROUGH KNOWLEDGE of what he is doing, and why  
he is doing it, and he makes full use of both attributes in his  
polished performance."

... J. S. Wilson (Carnegie Hall Concert  
New York Times)

"One of the best all-around musicians to emerge from the early  
New Orleans Jazz scene"

... Leonard Feather (The Encyclopedia of Jazz)

These comments are just a few of the laudatory mentions given  
Tony Parenti, a master musician, who has run the gamut in his  
more-than-four decades of musical virtuosity. Methinks, a simple  
formula to define this man's skill would constitute the following  
qualities. He has the rare combination of a fine sense of musical  
values heeded by flawless execution and amazing vitality. He  
has an enormous versatile repertoire which covers most anything  
from a Scott Joplin rag, played slow, the way Joplin wished it; a  
Rogers-Hart show tune, played in a lilting swinging manner for  
dancing; a New Orleans classic like "High Society" in which he  
impressively executes the famous Alphonse Picou clarinet passage.  
He can even astonish you with applying "Cool" values to a presen-  
tation of "Lullaby of Birdland." Whether it be a stomp, rag,  
blues, showtune or other musical expression, Tony's musicianship  
stands aloft. He seems to have the innateness to sense how, when  
and where to please you with his music. During the last five years  
many thousands have regularly seen and heard Tony Parenti at  
such main-stream jazz emporium as the "Metropole" and "Central  
Plaza" here in New York City. In addition, Tony has played  
countless concerts and gigs all through the Northeast and has  
appeared on radio and television. Tony's long history is certainly  
worthy of the medium of a book. Besides having an excellent  
memory he has kept and collected hundreds of memorabilia and  
nostalgic what-nots about his extensive career. This has made it  
rather convenient for such scholars as Messrs. Bob Aurthur, Tom  
Cundall, Frank Gillis, Roy Morser, Leon Vogel among others to  
work in conjunction with the affable Parenti. A representative  
list of literary efforts on certain phases of his career are herein  
listed.

THE HOT BOX by George Hoefer, Jr. Downbeat (Aug. 15, 1944)

CLARINET MARMALADE in Basin Street Vol. 1, No. 8 (Oct. 1945)

THAT'S A PLENTY by Bob Aurthur - The Jazz Record No. 49  
(Oct. 1946)

A STUDY OF ANTHONY PARENTI - by Brian Rust Hot Notes  
(Ireland), Vol. 11, No. 4 (July/Aug. 1947)

DIXIELAND CLARINET - THE ODYSSEY OF NEW ORLEANS' TONY  
PARENTI by Bill Grauer - Record Changer (Aug. 1948)

TONY PARENTI'S DIXIELAND SCRAPBOOK by Kay C. Thompson  
Jazz Journal Vol. 3, No. 10 (Oct. 1950)

EARLY YEARS IN NEW ORLEANS by Roy Morser and Tony Parenti  
The Second Line (published by the New Orleans Jazz Club)  
Vol. 2, nos. 9, 10 and 11 (1951) and reprinted in Jazz Music  
(Southampton, England) Vol. 4, no. 8 (1951).

PARENTI ON RECORD-compilation of all available discographical  
data on Tony Parenti from 1925 to 1952 by Roy Morser and Leon  
D. Vogel with assistance from Bert Whyatt, Johnny Wiggs, Steve  
Loyacano, Kurt Mohr, Derek Collier, Monk Hazel, Joe Mares,  
Edmond Souchon II, Charles Delaunay, Orin Blackstone and Tony  
Parenti, published in Playback (Feb. 1952)

TONY PARENTI ... STRICTLY FROM DIXIELAND - Selmer  
Bandwagon, Vol. 1, No. 3 (Spring 1953)

TONY PARENTI IN MIAMI by Tony Parenti (with thanks to Roy  
Morser) - Jazz Journal, Vol. 6, No. 10 (Oct. 1953)

TONY PARENTI - NEW ORLEANS JAZZ - a discography by John  
S. Wilson, High Fidelity (June 1956), p. 84

SWINGIN' WITH ZACC - PARENTI REMINISCES by Mike  
Zaccagnino - Record Research, Vol. 3, No. 3, Issue 15 (Oct.  
1957)

(Editor Note: A great emphasis has been placed on Tony Parenti's  
commanding stature as a New Orleans musician. Yet, one very  
significant period of Tony's career has never really been covered,  
that being his New York adventures from 1928 on. We at Record  
Research are indeed privileged to publish this story and we must  
thank Roy Morser and Frank Gillis who collaborated with Tony  
Parenti and thereby made his autobiographical possible. Therefore,  
we begin TONY PARENTI'S STORY: THE YEARS IN NEW YORK,  
1928-1950.



as told to Frank Gillis and Roy Morser

In an article dealing with my New Orleans career, it was pointed out that I was one of the very few pioneers born and raised in New Orleans who did not leave the city until much later than many other musicians -- Sidney Bechet, Jimmy Noone, Kid Ory, Barney Bigard, Johnny and Baby Dodds, Joe Oliver, Louis Armstrong, the men from the Original Dixieland Jazz Band and the New Orleans Rhythm Kings, and many others -- had gone on to make jazz history. I did have many opportunities, however, to leave New Orleans and I often wonder how much the course of my life might have been changed had my parents allowed me to accept the offer, back in 1916, from both Johnny Stein and Eddie Edwards to join the band which later came to be the Original Dixieland Jazz Band. I wonder, too, where I would be in today's world of music if I would have accepted the very flattering offer to join Paul Whiteman back in 1926.

At the same time, I have no misgivings about my past decisions. I spent 28 wonderful years in the birthplace of jazz, raised a fine family, and was always fortunate to be fronting my own band and making good money. The following is an enumeration of events after I finally decided to leave New Orleans and try my luck in the city of New York.

I left New Orleans in the latter part of 1928 accompanied by Ben Black, chief master of ceremonies of the Paramount-Publix Theatres, with whom I had just finished working at the Saenger Theatre. Ben felt that I could do very well in New York and said that he would help me make the right connections. After a long and interesting but somewhat uneventful trip, we arrived in New York City and decided we would contact each other by phone the following day.

I checked into one of those little hotels on West 46th and the next day I called Ben and found that he had already arranged an appointment for me to see Boris Morros who was then in charge of the Paramount Theatres in the New York City area. Boris, who indirectly knew of me through my New Orleans background and Ben's recommendations, offered me a master of ceremonies job down in Texas. I wasn't interested, however, in going all the way back to where I had just come from and told him I wanted to stay in New York. He told me that the only thing he could offer me was a job playing with the Paul Ash Orchestra at the Paramount Theatre in Brooklyn.

I accepted the offer temporarily and was to begin work in approximately two weeks. I reported for the first rehearsal and was introduced to Paul Ash and all the musicians as a great New Orleans clarinetist. I became close friends with one musician who had many things in common with me. He was the drummer of the outfit, Vic Berton. You may be familiar with Vic Berton as it was he who recorded many now famous sides with Red Nichols and his Five Pennies. Many a night after work we sat up in Vic's apartment and listened to not only the best in New Orleans jazz, but many excellent sides from his collection of classical records. Vic loved the modern composers and we would often spend hours listening to Stravinsky, Ravel and others.

I left Paul Ash soon after I joined him when I found out Boris Morros had hired me above the powers of the leader and contractor and in so doing had fired a well-liked and very good sax and clarinet player who was expecting another addition to his family. To lose his job, especially to an out-of-town musician, was an unexpected blow to him. When I found out what had happened, I told Vic I was going to quit and for him to contact this boy and tell him to come back to his old job. The entire personnel of Paul Ash and his Orchestra, who had been very cool to me previously, were surprised and pleased that I had done this good turn and I found that I had made many staunch friends by this action.

After I left there I contacted a good friend of mine from New Orleans, Ray Bauduc. Ray, back in his early New Orleans days

had worked for me on and there were many occasions when we got through, late in the morning, that I had gone over to his family's home and slept. There in New York, Ray had a nice large apartment on West 47th Street between Sixth and Seventh Avenues and after he had greeted me he insisted that I come and share his quarters. I accepted his kind offer. Ray was then playing drums with Ben Pollack's Orchestra (early 1929) at the Florentine Room which was situated in the Park Central Hotel, now called Park Sheraton Hotel.

This band, in my estimation, will go down in history as one of the greatest white bands not only because it was a good jazz band, but well-rehearsed and interpreted beautifully their library of many excellent arrangements.

The Pollack band at this time included Jack Teagarden, Jimmy McPartland, Benny Goodman (on 3rd sax and clarinet), Harry Goodman on bass and Vic Briedis on piano. Incidentally, Teagarden also lived in our apartment house one flight above us. He would quite often come down to our apartment and sit with us as we listened to all of his recordings, and we would have our usual rounds of drinks. We had no worries in regard to replenishments as our bootlegger lived right next door. In the evenings when Ray went to work I would join him and besides listening to the wonderful band, I would talk with all the boys during their intermissions about New Orleans and New Orleans jazz.

One afternoon I dropped in at the Columbia recording studio office to inquire about my overdue quarterly recording royalties from the last recording sessions I had made in New Orleans. While I was talking with the secretary, a fellow next door to me overheard my name and introduced himself as Irving Mills of the Mills music publishing house. He seemed to know all about me and my recordings and in a short time made me an offer to buy my end of the royalties in advance. He said he was well acquainted with Frank Walker who had recorded my band in New Orleans with mobile recording equipment during the beginning of electrical recording. As most of the tunes that I had recorded had been my originals, I was entitled to collect royalties as the composer. We finally settled on a rather nice figure and I sold Irving my rights to those recordings. He then took me over to his office, gave me the check, and introduced me to his brother, Jack. He also invited me to dinner that night and took me to Harlem to hear Duke Ellington at the Cotton Club. He was Duke's exclusive manager at that time. We had a wonderful evening as most of the boys in the band at one time or another sat at our table and had drinks with us. Barney Bigard and I did a lot of reminiscing about our earlier years in New Orleans. We finally left the Cotton Club late in the morning and Irving asked me if I wanted to do a record date for him at the end of that week and I said that I would be delighted.

I kept my appointment for the record date that weekend at which time Mills introduced me to the boys in the band which included Bunny Berigan, Tommy Dorsey, Benny Goodman, to name only the few which I can remember. At first I felt a little embarrassed as I took only my clarinet with me and Goodman usually took the clarinet jazz choruses. Mills had booked me on this date to play jazz clarinet, however, and had so instructed the leader. I can't for the life of me remember the time of this session, the titles we recorded, or the personnel. I wish I would have written this down as it would have value, especially for my discographical friends, since this was obviously an historic recording occasion as well as, incidentally, my first in New York. I do know, however, that it was under Irving Mills' name and I think that some of the tunes were products of his music publishing house.

The next day after my initial recording date I was told that Paul Whiteman was rehearsing his band at Steinway Hall on 57th Street, so I thought I would go up and say hello to Paul. He was surprised to see me in New York and told me that he was contracted to do a picture based on his life called "The King of Jazz" and that he and his orchestra were ready to leave for Hollywood in a few days. After the rehearsal Paul wished me the best of luck and mentioned that if there was anything he could recommend for me he would be very happy to do so. I wished him success with his picture.

I left the Whiteman rehearsal with two of his key saxophone players Frankie Trumbauer and Chet Hazlett and after a few drinks and plenty of chatter we went to Hazlett's home for dinner. Trumbauer suggested that I go to the Meyer Davis booking office with his recommendation. The next day I went to the Meyer Davis office and was engaged to do all of their first line work, playing sax and doubling clarinet.

After several weeks of this type of work, I bumped into an old trumpet player friend, Frank Guarente. I had known Frank and worked with him in New Orleans at a movie house called the Triangle Theatre in early 1916. Frank had gotten himself a nice name fronting a little band of his own, The Georgians (a Paul Specht unit), which had just disbanded. He was now doing the same type of so-called society work that I was doing with Meyer Davis but with a different booking office, Mike Markel.

He later introduced me to Mike and I began working for him. I was pretty busy at that time doing work for both Meyer Davis and Markel. I do want to express the opinion that this type of work was very boring to me as well as to most of the good musicians but even good jazz men did these dates for the money involved. Money was scarce in those days and jazz not very saleable.

Around this time I bumped into another trumpet playing friend who also spent his early career in New Orleans jazz music, Phil Napoleon, of The Memphis Five. Phil loved New Orleans and New Orleans music and he surprised me when I had dinner at his home one time by playing all my early New Orleans recordings. I might add that I think Phil Napoleon is one of the most qualified dixieland trumpet players and very critical in his conception of playing it.

When I had my nights off, I would take advantage of the opportunity and drop in at the Roosevelt Hotel and listen to Ben Bernie's Band and talk to a couple of buddies of mine who were playing with him, Jack Pettis, tenor sax, and "Jazz" Bill Moore, trumpet. The three of us would go out together to Jimmy Plunkett's, a speakeasy at 53rd near Broadway, and have drinks. We would always meet a lot of our musician buddies here as Jimmy Plunkett was good to the musicians and would always tab us when we were short of money. Such fellows as Eddie Condon, Tommy and Jimmy Dorsey, Bix Beiderbecke, Pee Wee Russell (who incidentally was later the official guardian of the peepholed-door) and many other jazz figures would congregate at the bar.

On other occasions I would go with Ray Bauduc to the Park Central Hotel to listen to Ben Pollack's band. Quite often such jazz musicians as Red Nichols, Glenn Miller, the Dorsey brothers, and a good friend of mine, Leo McConville who played a Bixian trumpet, would drop in and at such times we would have an impromptu party. A few times a week, after the boys in Pollack's band were through playing for the night, we would all join up and go to Harlem to hear the various colored bands, such as Charlie Johnson's Band at Small's Paradise, 7th Avenue at 135th St., Duke Ellington at the Cotton Club, Lenox and 142nd; Don Redman at Connie's Inn, 131st & 7th Avenue. The last place we would go after our visits to Harlem would be the Lenox Club, (sometimes called the Breakfast Club), next door and upstairs from the Cotton Club where most musicians always wound up after their work. This was the spot where everyone sat in and jammed until dawn with Cliff Jackson and his crew as the house band.

One evening at our apartment Ray got a letter from Louis Armstrong saying that he would be coming in from Chicago with his band to play at Connie's Inn and would arrive at Small's Paradise about 3 A.M. Ray thought it would be a nice idea to make up a surprise party and asked me to cook up a batch of spaghetti and meatballs and after things broke up at Small's Paradise he would invite Louis and the bunch to come to our apartment and dig into my cooking. I made a big pot of sauce and a big batch of meatballs in the afternoon so that all I had to do when we came home that morning was to boil the spaghetti. That night we got all the Louis fans plus many of the boys from the Pollack band and set out for Small's Paradise. We did a lot

of drinking and had a ball listening to Johnson's band until Louis arrived. The manager of the club had told the customers that Louis was to arrive soon and there was a feeling of anxiety among the large crowd. When Louis finally did arrive there was plenty of shouting and excitement. He greeted our welcoming party and was very gracious to us as he sat at the head of the table and joined in the festivities. The trumpet players in Johnson's band were now blowing their heads off. They wanted Louis to sit in and play, but Louis said that he had had a rough trip and was a little tired and wasn't feeling up to it and besides, he wasn't up to any cutting session with any brass men that night but was out to relax and enjoy himself. I admired Louis' psychology in this statement for Harlem trumpet players these days loved to cut each other in jam sessions. We hit a couple of other spots and wound up at the Breakfast Club. We still couldn't get Louis to sit in the session which took place there. After finishing a few drinks at the Breakfast Club, we finally arrived at our apartment at 7 A.M. The boys sat around and listened to Louis' recordings while I prepared to serve the spaghetti and meatballs. Jimmy Dorsey who was a part of our June 1929 party had just recorded a saxophone solo called "Beebe", and all the boys listened to the side and commended Jimmy on his playing. Finally we all sat down to eat and after everyone had gorged themselves, they wended their weary way homeward. Ray and I hit the hay without taking off our clothes.

During this period, Benny Goodman booked a little fraternity house party for one of the colleges and had to get a substitute to take his place with Ben Pollack. Ray Bauduc suggested that Benny use me. At first, Benny was skeptical as to my ability to read the arrangements of the Pollack book. It seems that the general opinion held of New Orleans musicians was that they didn't read music too well, but Ray told him that he would have no worry with me as I was a schooled musician. So I subbed for Benny both at the Park Central and for the musical show "Hello Daddy" which the Pollack band also played. I really surprised all the boys in the band, as well as Pollack, with my sight reading as well as with my jazz choruses.

The following night when Benny came back he was happy to hear that I had done so well and wanted to pay me, but I was glad to do him the favor and so declined. In a reciprocal way, Goodman fixed me up with a record date under my own name on the Cameo label. It was a clarinet solo with Vic Briedis of the Pollack band accompanying me on piano. I made a couple of original tunes, but only one, to my knowledge, was released. This was "Old Man Rhythm," (May 1929), and it was the first record date I made in New York under my own name. Benny also gave me a baritone saxophone he had had in the repair shop, as a present. Sometime later, needing a baritone, he asked me for it and I had to tell him that I had sold it. He seemed rather peeved and I think that he has never forgiven me for it.

About this time Bauduc had some relatives and friends coming in from New Orleans and he told them that they could stay at the apartment. Consequently, I moved out and took up residence on 72nd St. with a couple of musician friends of mine, Hector Marchese and Andy Wiswell. Hector was a fine lead alto sax man, and Andy, formerly of the Rudy Vallee Connecticut Yankees, played good trombone. They were also doing musical shows and radio programs. We spent many evenings in real clean-cut gabbing sessions with Russ Morgan, Charlie Trotter and other friends who visited us. In a short while Hector got me my first radio program, the Majestic Hour, under the direction of the great composer and pianist Arnold Johnson. It was a large band which included my old friend Jimmy Dorsey who was pumping a baritone in the sax section.

It was around 1930 that a very talented jazz fiddler, Nat Brusiloff, came to see me and asked me if I was interested in joining his jazz and novelty combo which had just been signed by CBS. I was very happy to say yes. We had a very popular radio combo which played semi-novelty, jazz, and all the old standards.



Our fan mail poured in from all over the country. Each day the band would be known by different names depending on the program. On Saturday we were the "Saturday Syncopators," on Monday we became the "Melody Makers," and so on. It was a happy little band, always joking and having fun. Nat was always acting comically and used to break us up, even on the air. I don't think I ever saw him serious on either sustaining or commercial programs. He is the only person I have ever met or worked for who did very well on the strength of his music and succeeded in losing his value on the strength of his comedy. It was so completely impromptu a jazz unit that we never did take our rehearsal time. We would spend this time in the bar downstairs talking and drinking until about ten minutes before we were to go on the air at which time we would rush to the studio and call out the routines neck and neck with the clock.

Nat Brusiloff, with our small combo, got his first commercial for Kate Smith's first program on the La Palina cigar hour with Ted Collins directing. We did this program for 36 months and I made many records with Kate during the period.

One of my good friends in this period of radio and recording sessions was Jimmy Dorsey. We had many things in common and I had the highest regard for his musical ability. On club dates, where the booking office would book both of us on the same job, it was always a question of who would play third sax. Jimmy and I would continually try to avoid playing first alto and we would toss a coin to see who played third sax that night. We would rather play third because it gave us an opportunity to play jazz clarinet. When Jimmy Dorsey left for England with Ted Lewis's band, he offered me his place with Freddie Rich on recording dates. It was a big dance orchestra which recorded the pop tunes of the day and if it had not been for such men as Tommy Dorsey and Bunny Berigan in the band it would have been a routine chore. When Jimmy arrived home he left Lewis, and not having anything with which to start, he took his place back on the recording sessions. I also let him substitute for me on some of my radio programs.

I began doing free lance commercial radio programs. I worked for practically every one of the big radio leaders (programs like Ed Wynn's Texaco Fire Chief program, The Joe Palooka Story with Maxi Baer, and others. Along with these shows I also worked for Paramount Pictures in Astoria, Long Island and for Warner Brothers in Brooklyn doing synchronizations and transcriptions. At one time or another such great musicians as Joe Venuti, Eddie Lang, Lennie Hayton, Walter Gross, Mannie Klein, Johnny Green, and Emil Seidel worked on these jobs.

The year was 1931 and now that I was beginning to meet and know most of the radio musicians, I suddenly decided that it was time to send for my wife and three daughters who had been living in New Orleans. I rented a lovely apartment and had it completely furnished for their arrival.

At this time I came to one of the most critical parts of my New York career. In my contacts with all the various radio musicians I found that most of them were playing the stock market with which I was not familiar. During our rehearsals in the early afternoons they couldn't get the newspapers fast enough to check on the stock reports and it seemed that all I could hear them say was that they were making lots of money daily on the stocks. Some of them were buying and some were selling; some were not trading at all -- just collecting dividends. I had heard some of them mention that all they had to do was sell their holdings and they would have enough money to retire. Stocks were now selling at a premium on account of the crash so I became interested after a short length of time in these investment possibilities. The boys would tell me how foolish I was keeping my money in the bank and only realizing four percent when I could make so much more in stocks. My wife was not as anxious to get into the stock market but finally gave in and I spoke to Jack Shilkret, pianist and conductor with whom I was doing the Palmolive Hour at the time, and an appointment was made to visit his stock broker's office the next day. I opened an account there and began sitting in the office watching the movement of the stocks on the big board.

I now began to learn the techniques of the stock fluctuations but hadn't bought anything yet. I seemed to be very partial to Paramount-Publix amusement stocks, so one day, to make doubly sure, I made an appointment with my old friend Boris Morros who was still in charge of Paramount Theatres. I told him I was interested in investing in Paramount stock, which was then paying around \$4.00 dividends. He was very encouraging to me and told me that every time their stock dropped one point the company had a standing offer to buy one hundred shares. The next day I went to my broker's office and bought one hundred shares of Paramount-Publix Stock at 84 dollars a share. Now I was one of the boys. I spent most of my spare time at the broker's office watching the fluctuations of the market with intense feelings of anxiety.

When Paramount-Publix finally did get into trouble I spent many sleepless nights. There was a constant call for money. The more my stock dropped the more I had to put up. The stocks were now selling way below their normal value and everyone kept telling me that all I had to do was to keep buying to average up. We all felt that the market was sure to come back strong and that the crash of '29 would not repeat itself. The climax came when my stock dividends were cut from four dollars to two dollars a share. I exhausted my entire bank account trying to save my investment but to no avail. In a few short months I had lost all of our savings. From this experience I developed a mental complex which made me very susceptible to all types of gambling ventures. Hoping to recoup those losses of 1932, I began playing the horses and indulging in any form of gambling that circumstances would present. Of course this kept me broke that much longer. It took me many years to get over this complex but I finally made it.

About this time I promoted a little radio program of my own which featured a saxophone quartette, two altos, tenor and baritone, doubling on four clarinets, two B-flat clarinets, one alto and one bass clarinet. The program was called "Tony Parenti and his Singing Saxophones." Our arrangements were very distinctive and we played all types of music from Bach and Mozart to dixieland tunes. As this program was on a national hook-up over CBS we received a lot of fan mail from all over the country. On the strength of our popularity, my agent, Ralph Wonders, booked us a movie short for Warner Brothers featuring my saxophone quartette, which at this time included the famous Rudy Wiedoeft, in a novelty presentation. The theme of the short was an original story and called for an added piano player and a girl blues singer. We contracted Lennie Hayton for the piano spot and as the girl singer we signed one of the most exciting vocalists of the day, Dixie Lee Crosby, who had married Bing shortly before. Bing, who had yet to do his first feature film, was becoming very popular on records and radio at this time when Morton Downey was at the height of his career and Russ Columbo were offering him plenty competition.

I spent almost the next five years working with one of the biggest commercial radio programs of the day, the Lucky Strike Dance Orchestra program under the direction of B. A. Rolfe. I often wondered why this was called a dance orchestra as we had about fifty musicians, including the finest radio and jazz men, who could not convey the feeling of dance music mostly because of Rolfe's corny conception of tempos and arrangements. A few of the boys in this band, such as Phil Napoleon, Andy Sanella, Ross Gorman and Miff Mole were featured and made outstanding individual salaries. Eventually the big organized name bands came into the picture and began to take away the commercial radio accounts from the local leaders and free-lance musicians.

In late 1934 one of my old buddies who was formerly chorus master for CBS, Josef Bonime, came to me and told me that he had booked his first commercial radio program on which he would conduct the band. He wanted me to help him get the musicians for this particular radio show, in other words I would act as a sort of contract - or for him. The program consisted of a script show which required legitimate background music as well as the popular tunes of the day. This necessitated hiring musicians who could read as well as play jazz. I got most of the men for him and we started this program which was to be on Tuesday evenings.

After about four weeks, Billy Artz, a leader who did a lot of radio and transcription work and for whom I did most of the first work, signed a new radio program two nights per week and one of the nights was Tuesday, a time which interfered with my job, Josef Bonime's program. I was morally obligated to Billy Artz, so I had to tell Bonime that I would have to leave his program because of Artz's new commitment. Bonime said that it was all right and for me to get him a substitute who could play good jazz clarinet to take my place. I asked Morris Speinson, a french horn player who was a member of Joe's band and who was to become the contractor after I left, to get Benny Goodman to take my place. Goodman, who at that time was doing hardly any radio shows, told Speinson he'd be glad to do it. As luck would have it this new program I was doing for Billy Artz ended after the usual thirteen week contract but the backers of the Bonime show took up the option for a second thirteen weeks. I didn't ask for my old position as I was pretty busy anyway. A short while later, Bonime, who became a pretty big fellow with his agency, bagged another program which was one of the biggest radio shows of the time. Joe had to audition three different types of bands for this show, a sweet band, a jazz band, and a rumba band. Kel Murray, who was one of the fiddle players of Joe's program, asked to audition for the sweet band and Goodman asked to audition for the jazz band position. Both Murray and Goodman rehearsed their men with their own individual arrangements, made the big audition, and were accepted. The rumba band was Xavier Cugat. The program, lasting three hours, was called "Let's Dance" and was sponsored by the Uneeda Biscuit Company. There is no question that this program started Goodman on the road to success and national recognition. I have often wondered what might have happened if I hadn't taken the Billy Artz show and stayed on with Joe Bonime. It is almost certain that Goodman would never have known Joe had it not been for my changing programs. I am sure that I could have had the opportunity to take over the jazz band vacancy because Joe always had the highest regard for my ability and jazz playing.

One day, Rudy Wiedoeft asked me if I would like to join his newly organized saxophone quartet, which was to become part of a 100-piece symphony orchestra under the direction of Erno Rapee and organized for the newly built Radio City Music Hall Theatre. As the radio work had slowed down considerably and the offer was flattering, I decided to accept it. Again, my legitimate musical background came in handy. Erno Rapee knew of my flexibilities and had me playing all of the different instruments, bass clarinet, E-b clarinet, soprano sax, as well as my alto. I even had to play one of the smallest saxophones made, the sopranino, which plays an important part in Ravel's "Bolero." Our saxophone quartet was prominent during the routine of the Rockette precision dancers.

One of the staff arrangers for this large theatre orchestra was a colored fellow who at one time was well known back in Chicago in the early days of big band jazz, Charles "Doc" Cook. Inasmuch as we were the only two in about 75 musicians with early jazz backgrounds we had a lot in common and there were many occasions during intermission when Doc would speak of his early Chicago career and I would reminisce about New Orleans. Before he would begin to arrange some of his numbers Doc would ask me which would be the better tunes for clarinet solos, the better sections to take off on, what keys I would like my choruses in and other pertinent questions.

Max Manne, who was one of the three percussionists in our theatre orchestra, was also the contractor for this group at the Music Hall. I remember his little son, Shelley Manne, who used to come over quite often during intermission, and take lessons on the drums. Shelley has made great strides since those days and is now recognized as one of the leading contemporary drummers. Because we are on the opposite side of the musical fence, I have never had the occasion to see him since those early days many years ago.

One of the highlights of this theatre job was the Sunday "Radio City Music Hall on the Air" program. We would play excerpts

from symphonies, show tunes, popular songs, and many other types of music. Playing operatic arias, we featured Jan Pearce, whom I had known from early New York club job days. The Radio City Music Hall engagement played an important part in starting Jan on the way to becoming one of the outstanding vocal soloists of the day.

Occasionally Erno Rapee would inject a little musical novelty on these Sunday morning radio programs. I remember the occasion when Rapee asked me if it would be feasible for me to play "The Flight of the Bumblebee" on the bass clarinet. I told him that I thought it could be done and furthermore that it would be unique, so an arrangement was made with the orchestra backing me up. I played the number on one of our broadcasts and it was recorded from the air by George Bundy of the Selmer Musical Instrument Company located on 48th Street near Sixth Avenue. This was a spot where all the professional musicians hung out. Many a Selmer bass clarinet was sold on the strength of this recording of my solo.

I began getting a good reputation as a legitimate bass clarinetist and when Toscanini had the NBC Symphony Orchestra organized for him I was offered the bass clarinet chair to play under his direction. As I just couldn't conceive of myself sitting in a symphony orchestra counting 96 bars and coming in with one big solo note I declined this offer. Playing this kind of music wasn't my idea of making a living, and I was actually beginning to get bored with all this longhair musical environment. After four years of practically living at the Music Hall from 11 A.M. to 12 midnight, four and five shows a day and five and six on week-ends, plus all the morning rehearsals, I was beginning to get pretty tired of this life. All we could do during intermissions was to sit down in the Musician's Room and play cards.

Suddenly in 1938 I realized that I needed a change of scene. Up to then, there were only two cities I had been a part of -- New Orleans and New York. So one night when I was sitting at Charlie's Tavern, a musicians' hangout in New York even back in those days, I was talking with a few of the boys and someone said to me that Ted Lewis was in town looking for a jazz clarinetist doubling on sax and had been auditioning for the last several days. It was common gossip among musicians that if anyone wanted to see all the key cities of the country all he had to do was join up with the Ted Lewis show. This appealed to me and I planned to meet Lewis and see if he could use me. I arrived at the audition rehearsal and found that he knew of me and said there would be no need to audition for him, I could have the job if I wanted it. I accepted and became a member of the Ted Lewis Orchestra. After a short length of time on the road my old buddy from New Orleans, George Brunis, rejoined him and not too long later, Muggsy Spanier also rejoined Lewis (Both Muggsy and Brunis had been with Lewis earlier in the thirties). We now had a small dixie combo out of the big show band which would stand in front and play jazz tunes like "Royal Garden Blues," "Jazz Me Blues," and other old Dixieland perennials. Brunis would feature himself on "Sister Kate," Muggsy on his "Relaxin' at the Touro," and I would solo on "Tiger Rag."

During the six years I was with Ted Lewis he engaged various old time greats to become a part of his show. Shelton Brooks, who composed "Darktown Strutters' Ball," "Walkin' the Dog," and many others, was with us one season. Another season we had Eddie Leonard, the old minstrel man and composer of "Ida" and "Roll Them Roly Poly Eyes." When we hit Hollywood Ted would generally make a picture. Al Jolson, Eddie Cantor, and many of Ted's old buddies would drop in and say hello. For two months we played a spot in Hollywood called Slapsie Maxie's, owned by Ben Blue and Maxie Rosenbloom. Most of the movie colony came to this spot at one time or another. One night Bob Hope came in with Jerry Colonna, my old trombone playing buddy from CBS staff days. Jerry has come a long way since then. He came up and played a set with us on Brunis' trombone and knocked us all out with a rendition of "Tin Roof Blues" on which he played the now famous chorus Brunis recorded back in 1923 with the New



Orleans Rhythm Kings. On another occasion Artie Shaw came in with Ava Gardner and I had a few drinks and talked to them during the intermission. This was also the first time I had seen Artie since the CBS staff days.

Although being on the road with Lewis and seeing all of the various parts of the country and talking with many jazzmen was a wonderful experience, conditions on the road were becoming unbearable. World War II was on and the trains were constantly overloaded, and hotel accommodations were getting very difficult. When we began our engagement at the Latin Quarter in Chicago I was beginning to feel that it wouldn't be long before I put an end to my traveling.

It was during this stay that I met a couple of wonderful jazz critics and writers, George Hoefer and Paul Eduard Miller. They had come over to see Brunis, Muggsy and me and George sat with me asking questions regarding my New Orleans background and what I had been doing out of the jazz picture for so many years. A short while later he wrote an article about me complete with a discography which, along with a picture of Muggsy, Brunis and me, appeared in Downbeat, August 15, 1944.

A short while after Paul Eduard Miller along with John Steiner a local record collector and jazz enthusiast, invited me to become part of a jazz concert with Baby Dodds and his Riverboat Band. The concert came off on a Sunday afternoon and included a group which consisted of many jazz pioneers: Lee Collins, trumpet, Brother Montgomery, piano, Baby Dodds, drums, and myself, among others. This was the first jazz concert playing that I had done on the order of the New Orleans traditional style since I had left New Orleans.

I fell into this style of playing so well and was received with such enthusiasm that I decided then and there that I would give up commercial playing and go back to my first love, jazz.

In September of 1945 Paul Eduard Miller asked me to do a personal recording with a piano player whom I had never met, Max Miller. We made a date for the following Sunday afternoon and when I arrived I found myself in a private home which contained a tremendous amount of professional recording equipment. I entered the living room and was introduced to Max Miller and greeted the other guests among which were my good friends George Hoefer and John Steiner. Max sat down at a beautiful grand piano and we tried to think of some tunes which we both knew and liked and on which we could improvise. It was suggested that we play the blues and so we decided on the familiar 12-bar sequence in minor key. Without a rehearsal, without even knowing what kind of piano player Max was, they gave us the signal to start and before we were through we had recorded six 12-inch records (now in the possession of Paul Eduard Miller, I believe). I was very much impressed with Max Miller who was originally a drummer and vibraphonist and can say that I have never jammed with a pianist whose style was so strange and unique. His harmonic conception and exceptional rhythmic drive inspired me to do some of the most unusual playing I have ever done.

After the Lewis stay in Chicago the entire band went back to New York. It was there that Brunis and I decided to quit Lewis and remain in New York and we made an appointment that night to look the town over and see what could be found in the line of jazz work. We stopped at Jimmy Ryan's and sat in with Red McKenzie and Danny Alvin and then wound up, later that evening, at Eddie Condon's brand new club which had just opened, January 1946 and I met Condon and his manager, Ernie Anderson. They asked me to sit in, which I did, and after the session I was highly complimented by the boys in the band which included Wild Bill Davison, Gene Schroeder, Brad Gowans, Sid Weiss, Bud Freeman, and Condon. After the set was over we sat at a table with other musicians and Ernie Anderson asked me if I would like to work at the club beginning the next night. Joe Marsala had been engaged as the steady clarinetist for the job but for some reason he was unable to fulfill it. Now I felt that I was back where I actually belonged, playing the kind of music I liked best, jazz. On Tuesday nights two musicians were added as guests to our band and there were always visiting musicians who would sit in for

kicks. I remember on one occasion we had three clarinets, Pee Wee Russell, Hank D'Amico, and myself, all taking turns playing our individual styles. Another time there were three trombones, Jack Teagarden, George Brunis, and Brad Gowans, all exchanging hot choruses. There was never a dull moment at Condon's club.

During my stay at Condon's I made a few recordings with the band and was part of the night club issue of the March of Time film short entitled "Night Life." I also became a part of the many concerts booked by Anderson at Town Hall and Carnegie Hall and in such cities as Buffalo, Detroit, Toronto, Baltimore, Philadelphia and New Orleans. What a time we had in New Orleans. We left New York by plane very early Sunday morning (that is all except Brunis who had taken a train two days earlier!) after most of the boys had played Condon's usual first-Saturday-of-every-month concert in Town Hall and their Saturday nite jobs. Brunis and I were welcomed back as hometown boys who had made good and really had a time at the concert, sponsored by the National Jazz Foundation, at the New Orleans Municipal Auditorium. After the concert it was a wild caravan which hit such spots as the Plaza Club to sit in with Fazola, the great New Orleans clarinetist, and the Casino Royal to jam with one of New Orleans' favorite trumpet stars, Leon Prima. (All of this is nicely documented in Esquire's 1947 Jazz Book with 6 pages of wonderful Skippy Adelman photographs.)

In June of 1946, Joe Dixon, a very fine clarinetist who used to work with Eddie, came out of the service and took over the clarinet chair at Condon's while I joined George Brunis at Jimmy Ryan's. Late that year George quit and I carried on under my own name. It was during this time that Rudy Blesh, the famous jazz critic, came in and talked to me regarding my getting together a bunch of musicians to make a ragtime band album for his own label, Circle Sound. We felt that we could record some old rags in an authentic manner using the banjo and tuba to give the records a flavor of the original ragtime era. I agreed to get the men together and we set aside a date in the near future for the recording session.

I worked about six months at Ryan's and after my stay there I began working many jazz dates in and out of town using such great men of jazz as Sidney Bechet, George Brunis, James P. Johnson, "Willie the Lion" Smith, Joe Sullivan, Art Hodes, Tony Spargo, Wild Bill Davison, Red Allen, Miff Mole, Sandy Williams, Benny Morton and many others. This was the era of jam sessions and concerts at various schools and I worked many of these concerts at Yale, Princeton, Rutgers and Hamilton, besides such night spots as the White Horse Inn in Trenton, Rocky Matarese's Circle Bar in Hartford, Conn.

In April of 1947, John Lucas, one of our better Jazz critics as well as a person who has devoted a great part of his time to the cause of basic jazz, promoted a trumpet player, Doc Evans from Minneapolis, to come to New York City for his first recording date. John promoted this record date under Doc Evans's name for Moe Asch of the Disc label. Lucas originally contacted Joe Sullivan, George Wettling, George Brunis, Doc Evans and myself for the date, but as Brunis was unable to make it because of an agreement with Milt Gabler of the Commodore Recording Company, he was replaced by a talented young trombonist by the name of Eddie Hubble. We recorded two separate dixieland albums, one of Original Dixieland Jazz Band tunes and the other of New Orleans Rhythm Kings tunes. Though the recording quality turned out to be very poor, Doc Evans, utilizing the feeling of Bix, the drive of Muggsy, and the beautiful fill-ins of Hackett and Armstrong, made this a pleasant and memorable session.

Later that year Muggsy Spanier contacted me and asked me to join his band which was going to open a new spot in Chicago called the Blue Note (formerly Lipp's Lower Level). I thought that this was a rather flattering offer as all the boys in the band--Dave Tough, Miff Mole, Muggsy--were top jazz men, so I accepted.

As we were due to leave in a few days I contacted Rudy Blesh and we set up the date of the ragtime recording session for the following day. Early next morning I got the men together --

Wild Bill Davison, Ralph Sutton, Baby Dodds, Pops Foster, Jimmy Archey, Danny Barker, Cy St. Clair -- and we played some ragtime tunes, a few of which had never been recorded before. It was quite an unusual recording session due to the fact that I had to write out a lead sheet which the boys in the band followed closely. This type of music wasn't the usual extemporaneous type of jazz we were accustomed to playing and consequently it was rather difficult, but at times we really caught the spirit of the music. We managed to get this ragtime album completed in one session and the next morning I took off for Chicago with Muggsy Spanier and his band.

We opened up at the Blue Note with a presentation which consisted of two units, our Dixie band plus a Bop group. The policy was such that they would change the Bop Group every few weeks, but as the Dixieland unit seemed to be appreciated more they would be kept longer. With a front line of Muggsy, Miff and me, and with Davey Tough on drums we had a wonderful Dixieland group and stayed there for twelve weeks.

After the first four weeks, there came a night when Dave Tough didn't show up. (He had been imbibing too freely these days and I think it's a well-known fact that Dave had his troubles with alcohol.) Not having a drummer and not being able to contact Dave whose mother lived in Chicago, we finally got a local boy to take his place. We didn't hear a thing from Tough until one night he walked in on us pretty beat and unkempt wanting to borrow some money from the boys. It was obvious that he was drinking again. It was an unfortunate situation -- here was his job waiting for him at \$200 a week and he was coming in to borrow a few dollars from us. We carried on the rest of this stay with a substitute drummer.

After our twelve-week contract at the Blue Note expired, Miff suggested that instead of going back to New York with the Muggsy band we should organize our own jazz unit and stay around Chicago. I thought this was an excellent idea and we decided to give it a try. We both went over to see Fred Williamson of the Associated Booking Corporation and he was very enthusiastic about Miff and I fronting a band. He told us to stick around until he could get some bookings for us around the neighboring states and Chicago. During this waiting period Miff and I would make the rounds of the different clubs each night and as we always took our horns with us, we usually sat in and played. We were guests at the Sunday jazz concerts at the Beehive Club on the South Side. Jimmy Yancey played intermission piano here nightly and Mama Yancey sang the blues with him.

There was one spot on the North Side, the Victory Inn, where Miff and I would often drop in and sit in. They had a colored trio led by a New Orleans pioneer on the trumpet, Lee Collins, who never ceased to amaze me. Lee was pretty much up in years and yet he would play from nine p.m. until the wee hours of the morning without ever getting tired. I found that we had much in common as we reminisced about our home town, New Orleans. It got around that Miff and I, who fitted in very nicely with the Collins group, were playing here often and the first thing you knew the place began getting musicians and friends that would come over to hear us and to have a chat. On these occasions when we got through late in the morning Lee would take us to the South Side to eat Creole Gumbo and Crab Cakes. We always managed to get to bed just when the sun began to shine. This went on for several weeks and we hadn't gotten any definite bookings and, having spent most of the money we had earned with Muggsy, I decided to go back to New York while Miff decided to stay. A short time after I left Miff took over the leadership of the Bee Hive job and stayed there for a long time.

In January 1949 I arrived back in New York City and I contacted Rudy Blesh who was quite enthusiastic about the reception our ragtime album had received. He suggested that I make another album for him featuring more ragtime music this time with a trio to consist of Ralph Sutton on Piano, George Wettling on drums, and myself on clarinet instead of the full band. As Ralph Sutton is one of the finest two-handed ragtime piano players and Wettling

one of the great small band drummers I thought this was an excellent idea. We had an enjoyable time making the album which was titled Tony Parenti's Rag Pickers and issued as Circle Record Album S-21. Again I began to do missionary work for jazz by playing jazz concerts at Bill Greene's Rustic Lodge in New Brunswick, N.J., featuring Joe Sullivan, James P. Johnson, Willie "The Lion" Smith and Buck Clayton. We also played the Tip Toe Club in Bridgeport, Conn., with Johnny Glaser (Yale), Freddie Moore, and Charlie Traeger, among others. I also spent my time on guest shots at Condon's on Tuesday nights and at either the Stuyvesant Casino or Central Plaza sessions on Friday nights.

Once more I got the steady job at Jimmy Ryan's under my own name and put in a band which included Art Hodes on piano, Arthur Trappier on drums, Benny Morton on trombone, Dick Carey on cornet, and myself. After several weeks Art Hodes left to go on the road doing jazz concerts and I replaced him with Joe Sullivan who stayed with me until the end of our run.

There's a very interesting story behind some records I made at this time. One afternoon in August of 1949 I was at the Jazz Record Shop on 47th Street and Sixth Avenue browsing over some collector's items when a young record collector came up and asked me how much would it cost me to make a jazz album with six musicians under my name. His name was George Buck, Jr. and he was quite informed on jazz and the musicians who play it. As he was quite young I did not take him very seriously and told him that it would cost him much more than he realized. He was very insistent about how much it might be so I told him that on a minimum basis, scale for the musicians, studio, engineers, master and mother record, pressing and album covers, it would run to around \$1200 to \$1300. He said he had \$1500 so we made plans for the session and decided to use Art Hodes, Pops Foster, Arthur Trappier, Jimmy Archey, Wild Bill Davison, and myself. I engaged these boys and made arrangements for the studio and engineers. We arrived at the studio at 2 P.M. and started recording tunes mostly suggested by George Buck. This was without doubt a most unusual recording session in that there was no rehearsing or timing. The four tunes that went over the usual time limit of a ten-inch record were put out in an album of twelve-inch records. The other six tunes were put out in a ten-inch album. Both albums were put out under the title of Tony Parenti's New Orleanians on the Jazzology label.

My contract for four months at Jimmy Ryan's had terminated and I was replaced by my old buddy, Wingy Mannone. As I was beginning to feel pretty tired and ready for some sort of change once more, I suddenly decided I needed a rest. It was in late 1950 that I began a four-week vacation in Miami which lasted for five years. This is, however, another story, a short synopsis of which ("With Tony Parenti in Miami") has been published in the Jazz Journal (October, 1953), Vol. 6, No. 10.

**Publisher's note:** At this point we bring to conclusion this fascinating chapter in Tony Parenti's musical adventures. There's plenty more about this "iron man" who is making history right up to this very day. We hope to have it in print before long.

We now intend to add to Tony Parenti's discography innumerable recording sessions (many of them completely unknown) of which he was a participant. This will be the period encompassing 1928/1941. Tony has personally auditioned (and in a most critical cautious manner) every recording which has been made available to him.

**PARENTI DISCOGRAPHY July 1928/May 1941**  
(see page following photo center-fold)





NAT BRUSILOFF RADIO COMBO: Including Tony Parenti, clarinet; Lloyd Phillips, trumpet; Milton Kraus, pianist (holding sax); Abe Goldman, accordion (holding cymbal); Leo Wax, drummer; and Nat Brusiloff, (holding Mellophone). (1930)



EDDIE CONDON CLUB (1946): Condon, guitar; Gene Schroeder, piano; Tony Parenti, clarinet; Wild Bill Davison, cornet; Dave Tough, drums; Jack Lesberg, bass; Brad Gowans, valve trombone.



TONY PARENTI SAXOPHONE QUARTET: Shirley Thompson - baritone sax; Doc Upsaul, Tenor Sax; Teddy Greenberg, alto sax; Tony Parenti, alto sax. (1933)



ALL STAR JAZZ CONCERT - CHICAGO (1948). Seated at piano: Brad Gowans. Kneeling from left to right: John Schenks, promoter; Doc Evans; Tony Parenti; Wild Bill Davison; Chet Robel; Johnny Lane; Lee Collins; unidentified drummer. Standing from left to right: Danny Alvin; Miff Mole; Jimmy James; Doc Cernado; Bill Tinkler; Mammy Yancey; Bill Pfifer; Herb Ward; Bud Jacobsen; Jimmy Yancey; Art Hodes.



TED LEWIS BAND - "Follow The Boys" Universal (1944); including Tony Parenti, clarinet (photo, courtesy of Ernest Smith)



THE METROPOLE (recently): Zutty Singleton, drums; Tony Parenti, clarinet; Andre Persianni, piano



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## PARENTI DISCOGRAPHY July 1928/May 194

Before we list those recordings which Tony has aurally auditioned, we must bring up the following important point regarding the date of Parent's arrival in New York. It was not in the Summer of 1927 (as has been predicated in other Parent's references) but in the Summer of 1928 according to Parent. This has given us at least a starting work point in what we believe to be just the beginning of a very difficult discographical research project. We have been very lucky in having access to many recordings of this period and also in having the aural evidence of a most cooperative patient Tony Parent. Furthermore, the invaluable Columbia files provided by our discographical angel, Mrs. Helene Chmura, has given us a certain degree of recording date continuity along with other related recording data. The earliest New York recordings, as far as we can ascertain at this time, were made behind Helen Kane in July of 1928. Thus begins our discographical probe into Parent's New York recording adventures.

ALL THE FOLLOWING HAVE HOT PASSAGES BY TONY PARMENTI  
(unless otherwise indicated)

Tony has also included to the best of his memory his identification of other musicians present on the recordings. We have only listed those specific recordings which Tony has aurally monitored. Although we have the facilities to include data on other titles from those recording dates (those which Tony could not hear because of the unavailability of the actual recordings), we have refrained from listing them in this compilation. We enterain the theory that innumerable replacements or substitution of musicians took place even during an individual recording date, and it would be unwise to list a little if conclusive aural evidence and/or statistical personnel documentation is lacking.

Green name - Inat's My Weakness Now (45881-2) VI 21557  
trepid low register clarinet.

May 9, 1929 Jack Pettis & His Pets - Bugle Call Blues (51594-2) VI 38106 also including Bill Moore. (See Connor's "B.C." tome, page 28 for more complete details.

of this mag for details leading up to this record  
see page 100  
ing fig.

Nov. 10, 1932 Rudy Marlow & His Orchestra - He's So Unusual (100340-1) VEL-  
VETONE 2068-V  
also including Hot Trumpet by Berigan, hot trombone, Bill Rank.

ARC Test also including Mannie Klein, trumpet and Charlie Butterfield, hot trombone solo.

Also including Jack Teagarden trombone solo.

Jan. 20, 1930 Majestic Dance Orchestra - I've Seen My Baby vocal-George Dea-ver (19313-3') BANNER 0596-B  
also including Miff Mole, hot trombone solo - Bobby Effros, hot trumpet solo - Tony behind vocalist - George Rowland; I

April 4, 1930  
Roy Carlson's Dance Orchestra - Syncopated Lamboree  
Vocal - George Reeves - (1930)

Parenti takes hot Jimmy Dorsey style clarinet passage.

Sept. 17, 1930 Chester Leighton & His Sophomores - Swing Heart of My Student  
Days vocal - Chester Leighton (150814-2) Clarion 5099-C  
Also including Derigun, hot trumpet - Jack Lacey, hot trombone

Oct. 1, 1930 Chick Bullock, tenor solo - Orch. Acc. - If I Could Be With You  
(10106-3) PE 12647-B  
including Tommy Dorsey, hot trombone - Tony Parenti, low register clarinet.

Dec. 8, 1930 Lloyd Keating & His Music - You're Driving Me Crazy! vocal -  
Jack Miller (W151161-2) HA 1261  
including Henry Wade, tenor sax (in reed section)

Feb. 18, 1931 Andy Sanelia & His Pennzoil Orch. - Please Don't Talk About Me  
When I'm Gone (10432-3) BA 32113 vocal - Chick Bullock  
believers this to be a D.A. Rolfe nucleus including Phil  
Napoleon and Miff Mole.

Mar. 18, 1931 Chester Leighton & his Sophomores - When I Take My Sweet Love

including Bob Effros, hot trumpet - Charlie Butterfield, hot trombone - Walter Gross, hot piano - Joe Venuti, hot violin - Eddie Lang, guitar.

June 15, 1931  
Fred Rich and his Orchestra - Pardon Me Pretty Baby vocal refrain (W151606-1) C) 2464-D including, Bunny Berigan, hot trumpet - Tommy Dorsey, hot trombone - Joe Venuti, hot violin - Eddie Lang, hot guitar - Tony Paroniti, sax and clarinet (section work)

TRIO (10751-2) CONQUEROR 7806-B  
including Dobby Eifors, Benny Baker?, trumpets - Charlie  
Duttsfeld, trombone - Lucien Schmidt, Clyde Doerr, saxes -  
Billie Fields

ton Green, xylophone - Cornell Smeltzer, piano - George Hamilton Green, xylophone - Phil Wall, arranger

Sept. 15, 1931 Kate Smith - The Sound of the South With Her Swanee Music - 1 Apologetize (W355032-2) VELVETONE 2448-V including Nat Brunstinf, violin - Lou Shorne, b. m. 1143

Mar. 1, 1932  
Krauss, piano, Parenti's clarinet behind vocal.  
Kate Smith - Love, You Funny Thing (W152122-2) CO 2624-D  
including Lloyd Williams trumpet

Apr. 13, 1938 Andre Kostelanetz Conducts - Maple Leaf Rag (B32723-2)  
BRUNSWICK 8214

May 26, 1941 Ted Lewis and His Orchestra - Just Around the Corner  
vocal-Ted Lewis (DLA 2407A) DECCA 23918R

[illegible]

BAK HOW BOTS folk  
60 LITTLE WHITEHOUSE HEIRID VMS017N  
BAK HOW BOTS-1/100 HED MA BLUE11.25  
65 KING KING B/100 HD MA AP 3928  
BADGONG on Broadway label  
70 JOSE VANDON LIVER/Kaymond 1278 E  
71 KEAT BAY/WITHOUT A MONSTER3354E  
72 KEAT BAY/WITHOUT A MONSTER3354E  
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205 BLANKET (continued)  
206 MESSAGE FROM KENYA/NOTEN BL/NOTEN #  
BLIND AYE - folk \$3 min bid  
207 PATRICK HUGHES/MARLAN PARROCK \$5.19N  
BLIND BLAKE - blues,definitely  
208 WEST COAST BLVD/ MORN BL PAULI3597Y-#1  
209 STONEWALL ST BL/NOTY TIME PAULI4351Y2  
210 GOLD HEARTED MANA BL/BACK # 12710C-#3  
211 NOTEN W/NOTEN BL/NOTEN BL/NOTEN #1089G  
212 BLIND BLAKE - piano solo \$1.50 min bid  
213 BLIND BLAKE/MARON DOLLS OK40482 \$2  
BLINDING MILITARY BANDS  
214 TEXAS FLY/TEXAS OF TEXAS B85550 -N  
214 KING COTTON/AT HAYLAND B85621M-#  
BLUE SKY BOTS - folk  
215 HAY W/ BERN DADDY BERN/LUV V120251M  
A. BARNER - something surprising in the voice  
216 LORD'S PRAYER (Madison)Garden (1/34)M-#  
LOUIE BLANK - great blues singer  
217 TOPPER KID BL (starting)GOLD #  
ROUND BLUES #12 BARNES W/ BL BARNES W/ BL  
218 LINDSEY DADDY BOTS/DONT OK8740W4-#4  
BLUCK BOOGIE - truly a terrific time - peak  
definitely defines the Country Blues with  
a capital O. \$5 min bid  
219 COUNTRY BLUES/AMAY WHEKE BR431 N  
CLAUDE BOLLINGS traditional jazzman  
220 W/ RASOL W/ROBERT KNOWS DIZZY N  
221 BLUES IN DISGUISE/NOTEN YOUNG N  
222 ONLY ONE CIRCLE TWO/THE MOON/PAULI107C #  
NEA ROCKS - blues  
223 LUV W/ LA. BROWN SLOW/IT D8625W-#2  
GODWIN CATCHEN CATCHEN SUE RIKER D8625W-#  
HENRY BORG - folk \$1 min bid  
224 COUNTRY BALL BOWKIE/PICTOR OK1515M-#  
BOSTON CALLEDONIA PIPE BAND  
225 MURKIN G. OKRODITS BYRN/ATROL D81407C  
BOWLING SISTERS  
226 BY LOUTS BLUES/TRAVALI BORN B87607M  
COOPER BOWELL-allstars \$1.25 min bid each  
228 GOODBYE SWEETHEART/Winata WD10266M-#  
LEO BOWELL - folk \$1.50 min bid each  
229 L. LITTLE/JOHN IN BL/PAULI10529M  
BOWLING BROTHERS - folk min bid  
230 BOWLING IN HAD LUCK/MADONNA OK1515M-#  
231 LET IT ALONG/AT PAT OIRL OK1517M N  
232 WALTZ ME WILLIE/LUCK ANFUL #15244 N  
233 FIVE WEDDING/MARLIES 5 TIME \$15244 N  
BOY SCOT RECORD OF 1926 - Champ Bugler  
234 BOY SCOT BUOLE CLARK/26 B.S.3 \$  
B.ILL. BOYD COMBO RAMBLERS  
235 HOW CANST YOU GO EAST/PROSTY B87800M-#  
236 KENNIE LUV/REGGIES HATCH B87305M-#  
BUDD BRADSHAW BLUES  
237 BRADSHAW'S ORIENT KID44664 N  
238 FOWDER PUP PING PONG KID4467 N  
239 CASH DOLLARS/AT FRUIT KID4474 N-  
MARY BRITT BAND - fine red-hot group \$1.50  
240 BRADSHAW'S WILL BE OKLANES/V124001N-  
RICHARD BROOKS AND REUBEN PUCKETT-folk  
241 RAILROAD BLUES/LONG COME BR723 N  
SHELTON BROOKS - \$1.50 min bid each  
242 BARDON COURT BORN/Allerly/OK4428E  
243 CHICKEN THROUS/collecting OK4582E-  
244 BARNER SHOP FOUR/LOVE MEET #46334 N  
# above are also listed on the BOWLING  
routines. BOWLING was composed of 24  
routines, BOWLING Ball and one of the funniest  
songs on the stage. BOW was instituted in 20  
Barnard's Pair/Far/Far/Far/Barnard to it too  
ADA BROWN-Bennett/KOBB-Extremely Rare  
B. 3 tracks on it unfortunately,play OK  
245 BREAK DAY BL/XYL MARE BL OR201 V61  
DANIEL BROWN with tiny/far/far/far/far/far/far  
246 BETHUN LIND/NOVEL TIME PAULI4363W4-#  
GLENN BORN PRO-Moderns/ALCOCK/OK4428E  
247 L. BROWN/NOTEN W/ OK4428E-#  
248 BROWN - folk band - B.S. group  
249 ALLEY BAYTING/ROLLIN BORN AL33157 N  
249 EYE SHADOW/MOONLIGHT AL33163N-#  
250 TAKE ME/RYN SIN AL33176 N  
251 WOLF/CRYSTAL SIN AL33176 N  
252 WOLF/CRYSTAL SIN AL33176 N  
253 FLYING MAN/BLUES,allevy/rollin  
254 LITTLE BY LITTLE/GETTIN SAV1250E-#  
255 LITTLE BY LITTLE/GETTIN SAV150E-#  
PETE BROWN'S Jug sextet  
256 THAT'S CORN/FAT MAN BOONIE SAV553 N  
255 THAT'S IT/AMINIE BLUES SAV579 N  
NOT BORN - jumpin blues  
256 SPECIAL LESSON NO. 1/NOGIAN'S DELUXE/OK30N  
257 AMINIE BLUN/ROCK 30 IN TO KID46627 N  
258 AMINIE BLUN/ROCK 30 IN TO KID46627 N  
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